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have not seen it themselves." In his own classification, his point of departure is what he considers emphatically, as shown above, the keynote of Romanesque architecture,—the vault; and it is on the differentiations of the vault that he founds his classes, orders, species and families. The details of this classification, as perfected by Quicherat's long experience, are unfortunately among the parts of his *Cours* that he had not written out. What his first notions on the subject were, as they appeared in the *Revue Archéologique* of 1852, is all we can refer to. They are reprinted in this volume as ch. II of his essay on *Romanesque architecture*. The great advantage of his system of classification is that, while it does not exclude the geographical grouping, it provides for outlying examples and for exceptions, and immediately characterizes a group of buildings by their most important features. The value of the *Cours* is enhanced by the drawings and notes added by M. de Lasteyrie: the illustrations are chosen with care and are always most apt, and the notes supply much information in a small compass.

M. Quicherat's methods of thinking and writing may well serve as a model for every teacher of the science and history of architecture. He never takes anything for granted: general acceptance of a fact never prevents him from severely testing it from an independent standpoint, and casting it aside if it does not stand the test: he inculcates, at every line, the habits of observation and analysis, rather than a reliance upon books and authorities.

A. L. FROTHINGHAM, JR.

KULTURHISTORISCHER BILDERATLAS. I. ALTERTUM. Bearbeitet von PROF. DR. THEODOR SCHREIBER. Hundert Tafeln mit erklärendem Text. Leipzig, 1885, *E. A. Seeman*.

This publication runs parallel with the same firm's widely circulated *Kunsthistorische Bilderbogen*. Art is introduced only as an active phase of culture and daily life, but is placed at the head. As we turn the leaves, the mind is carried from theatrical edifices and properties, in a natural sequence, through the belongings, instruments, tools, contrivances and products of the arts of music, dancing, sculpture, painting, architecture, to the apparatus of worship, public games, military and marine equipment, trade and travel, habitation, indoor life, outdoor amusements, marriage, the school and the scholar, funeral rites, etc. The illustrations are carefully picked from standard and original publications, and sometimes they are from inedited photographs (there are ten such). The endeavor has been to illustrate antiquity by antiques only. But few

restorations, and only the most documentary, were admitted. The grouping of objects of one class, whether Greek or Roman, on the same page, facilitates comparison and makes one supplement another when the Atlas is referred to for special illustration. Other countries but Greece and Rome pass unnoticed. The aim of the letterpress is to give the succinct indications that will make the pictures intelligible, and some cross-classification. A feature of the book that raises it above the ordinary level of a scholastic manual is the statement of sources under all the cuts, to which general references to the standard hand-books correspond in the elucidations prefixed. Scholarly teachers who have access to better libraries than most of our colleges provide for their use, will find the Atlas thus serves the purpose of a visualizing index. The woodcuts, as such, betray the heterogeneous sources whence they were taken, but all study of ancient monuments and documents from woodcuts is unsatisfying, if not accompanied, as it should be, by frequent contemplation of photographs and large plates, not to say casts and models. This is the sense of Schreiber's insistence on the familiar titles; even the old tomes of the *Antichità d'Ercolano* (Naples, 1757 sqq.) are not yet superseded.

The work is one of those that enable the archæologist to pass beyond the narrow limits of his specialty and to connect it with all phases of ancient life, and for this reason is of more practical importance than the most erudite but narrow monograph. To professors of the science it will certainly prove a boon. Perhaps it would have been preferable to give a larger selection from Greek and Etruscan, instead of so large a proportion of late Roman works. We would also wish that the text were a little more developed.

ALFRED EMERSON.

CORRECTION.

In my review of the *Papers of the American School at Athens* (*Amer. Journal of Archæology*, vol. I, p. 207), I do injustice to Mr. Jas. R. Wheeler, the author of the paper on the Theatre of Dionysos, in criticising his omission of the volume-number when citing from the *Corpus Inscriptionum Atticarum*. The "Explanation of Abbreviated References," on p. 153 of the "Papers," states that vol. III, part I, is to be understood wherever the number of the volume is not given.

A. EMERSON.